

WOLFGANG AMADEUS MOZART

Series III

Songs, Partsongs, Canons

WORK GROUP 8:
SONGS

PRESENTED BY ERNST AUGUST BALLIN

1963

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

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* Hereafter referred to as the NMA. The predecessor, the "Alte Mozart-Edition" (Old Mozart Edition) is referred to as the AMA.

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EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

- I: Sacred Vocal Works (1–4)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





Within the volumes and Work Groups the completed works appear in their order of composition. Sketches, draughts and fragments are placed in an Appendix at the end of the relevant volume. Sketches etc. which cannot be assigned to a particular work, but only to a genre or group of works, generally appear in chronological order at the end of the final volume of the relevant Work Group. Where an identification regarding genre is not possible, the sketches etc. are published in Series X, Supplement (Work Group 30: Studies, Sketches, Draughts, Fragments, Various). Lost compositions are mentioned in the relevant Critical Commentary in German. Works of doubtful authenticity appear in Series X (Work Group 29). Works which are almost certainly spurious have not been included.

Of the various versions of a work or part of a work, that version has generally been chosen as the basis for editing which is regarded as final and definitive. Previous or alternative forms are reproduced in the Appendix.

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the

footnotes, all additions and completions in the music volumes are indicated, for which the following scheme applies: letters (words, dynamic markings, *tr* signs and numbers in italics; principal notes, accidentals before principal notes, dashes, dots, fermatas, ornaments and smaller rests (half notes, quarters, etc.) in small print; slurs and crescendo marks in broken lines; grace and ornamental notes in square brackets. An exception to the rule for numbers is the case of those grouping triplets, sextuplets, etc. together, which are always in italics, those added editorially in smaller print. Whole measure rests missing in the source have been completed tacitly.

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[]" is given over the relevant grace note. Missing slurs at grace notes or grace note groups as well as articulation signs on ornamental notes have generally been added without comment. Dynamic markings are rendered in the modern form, e.g. *f* and *p* instead of *for:* and *pia:*

The texts of vocal works have been adjusted following modern orthography. The realisation of the bass continuo, in small print, is as a rule only provided for *secco* recitatives. For any editorial departures from these guidelines refer to the relevant Foreword and to the Critical Commentary in German.

A comprehensive representation of the editorial guidelines for the NMA (3rd version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung and edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99-129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA. *The Editorial Board*

FOREWORD

In songs with piano accompaniment, Mozart reveals himself in the field which is most typically his own: these creations for voice show us essential Mozart, a dramatist working within this most compact sphere. Even though there was no plan in the way Mozart turned his caring attention to song, he did apply his creative energies to this form during all phases of his life. He wrote his first song (today untraceable) at the age of six or seven, and returned to the genre at irregular intervals up until his death. Mozart's songs were usually composed in response to some concrete external occasion, and even the first complete edition of his songs by Breitkopf & Härtel in 1799 termed them, as did the journal *Allgemeine Musikalische Zeitung* of the same year,¹ "Gelegenheits- und Gefälligkeitsstücke" ["Pieces for occasions and as favours"] – Mozart himself would have seen these ingenious little genre pieces as "freundstücke"² ["Pieces for friends"] and would not have attributed any great importance to them. This pattern is confirmed by Nissen, who describes Mozart's "almost constant rapid jotting down" of these songs;³ later, Mozart's sister Nannerl could not remember her brother writing songs before 1784.⁴ At the same time, the "Collections" in which Mozart noted poetry – such as the poem *An Cloe*⁵ – which appealed to him and seemed suitable for possible setting on a future occasion, are an indication of his interest in the genre song.

It is therefore not surprising that the source situation for Mozart's songs cannot be described as favourable. A large number of the original song manuscripts were lost at the latest shortly after Mozart's death. In the course of time, the stock melted away, and, after the last heavy loss of eight song autographs around 1945, only six Mozart songs in his own hand are still extant ("Wie unglücklich bin ich nit" ["How unhappy am I not"] KV 147/1258 = No. 2 of the present volume, *Lobgesang auf die feierliche Johannisloge* [Song in praise of the solemn Johannis Lodge] KV 148/125^h = No. 3, *Lied zur Gesellenreise* [Song for a journeyman's travels] KV 468 = No. 11, *Das Veilchen* [The Violet] KV 476 = No. 15, *Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte* [As Luise burned the letters of her

unfaithful lover] KV 520 = No. 21, *Das Traumbild* [The dream image] KV 530 = No. 25), while the autographs of three songs which have now been proved not to be by Wolfgang Mozart, KV 149 (125^d), 150 (125^e) and 151 (125^f), have not been considered (more information below). For eight autographs formerly belonging to the Prussian State Library in Berlin and lost in 1945, it was at least possible to refer for the revision work for the present edition to notes made earlier by the editor of this volume, a facsimile (for the song *Die kleine Spinnerin* [The little spinning girl] KV 531 = No. 26) and some photocopies (for the songs *Der Zauberer* [The Magician] KV 472 = No. 12, *Die Zufriedenheit* [Contentment] with text by Christian Felix Weiße, KV 473 = No. 13, *Die betrogene Welt* [The deceived World] KV 474, measures 1–8 only, = No. 14, *Die kleine Spinnerin* KV 531 = No. 26). In addition, there is a complete autograph notation of the vocal part only of an interpolated aria transmitted solely as a piano reduction ("Ah! spiegiarti, oh Dio" ["Ah! To explain to thee, oh God"] KV 178/125ⁱ/417^e = Appendix No. 2 of the present volume), the autograph fragment of a song ("Einsam bin ich, meine Liebe" ["I am lonely, my love"] KV Appendix 26/475^a = Appendix No. 3) and the autograph sketch fragment of an accompagnato-like song composition (*Gibraltar*, "O Calpe! dir donnert's am Fuße" [Gibraltar, "O Calpe! There is thunder at your feet"] KV Appendix 25/386^d = Appendix No. 4). – Amongst the autograph sources are included the incipits of some songs written after 1784 in Mozart's work catalogue in his own hand: these played a role in determining the musical text of some of the songs.⁶

The source situation is not less unsatisfactory for the copies and first and early printed editions of the songs. An examination of more than 50 contemporary and early copies and of later copies made for study purposes has shown that almost all copies can be traced back to the early printed editions or to autographs still available today and are therefore of only very limited value in the revision work. Only in the cases of four of the songs are we dependent on copies as the sole transmission sources (for the two German sacred songs KV 343/336^c = No. 17, a and b, and the songs *Die Zufriedenheit* with text by Johann Martin Miller, KV 349/ 367^a in the version with mandoline accompaniment =

¹ Year 2 (1799/1800), column 87.

² Mozart to his father, Paris, 9 July 1778, concerning *Les petits riens*. (Mozart, *Briefe und Aufzeichnungen*. Complete edition, ed. by the International Stiftung Mozarteum, Salzburg, collected and elucidated by Wilhelm A. Bauer and Otto Erich Deutsch, Volume II, Kassel etc., 1962, No. 462, p. 397, line 133). – Leopold Mozart also used the expression "freundstück".

³ Georg Nikolaus von Nissen, *Biographie W. A. Mozarts*, Leipzig, 1828, Appendix, p. 144.

⁴ Nannerl to Breitkopf & Härtel, St. Gilgen, 4 August 1799 (G. Nottebohm, *Mozartiana*, Leipzig, 1880, p. 136).

⁵ Constanze to Breitkopf & Härtel, Vienna, 27 November 1799 (H. Abert, *Konstanze Mozarts Briefe an Breitkopf & Härtel in Leipzig*, in: *Mozart-Jahrbuch* III, 1929, p. 189).

⁶ Wolfgang Amadé Mozart, *Verzeichniß aller meiner Werke vom Monath Februario 1784 bis Monath [...] I . .* [Catalogue of all my works from the month February 1784 to the month [...] I . .], facsimile edition [2nd impression], with explanatory booklet *Mozart's Catalogue of his Works 1784–1791*, ed. Otto Erich Deutsch. – New York, no date [1956] (1st impression: Vienna – Leipzig – Zurich – London, 1938). – In addition, transcriptions of the dates, titles and incipits of the songs KV 468 (= No. 855), KV 472–474 (= No. 865) and KV 476 (= No. 870) in *Mozart, Briefe und Aufzeichnungen*, Complete Edition (W. A. Bauer and O. E. Deutsch), as above, in Volume III (Kassel etc., 1963).

No. 6/1 and “*Komm, liebe Zither, komm*” KV 351/367^b = No. 7), while the impression given by two of these, for KV 349 and 351, does not however inspire a great deal of confidence. In individual cases the secondary copies had to be consulted as well. In a similar manner, the incipits of the André manuscript catalogues, that by André himself, a second by his assistant Franz Gleissner and a third prepared jointly by André and Gleissner,⁷ can clarify doubtful readings.

There is also a relatively large number of original editions of Mozart songs: during his lifetime, at the present state of knowledge, thirteen of his songs appeared in print. Of these, nine were published by the following houses: Artaria (*Das Veilchen* KV 476 = No. 15, *Das Lied der Trennung* [The song of parting] KV 519 = No. 20, *Abendempfindung an Laura* [Evening feelings to Laura] KV 523 = No. 22, *An Chloe* [To Chloe] KV 524 = No. 23), Ignaz Alberti (*Sehnsucht nach dem Frühlinge* [Yearning for Spring] KV 596 = No. 28, *Der Frühling* [Spring] KV 597 = No. 29, *Das Kinderspiel* [The children’s game] KV 598 = No. 30) and, today untraceable, Laurenz Lausch (*Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte* KV 520 and *Das Traumbild* KV 530, both probably as copies of manuscript pages; in the present volume = No. 21 and 25), the remaining four in periodicals (*An die Freude* [To joy] KV 53 = No. 1, *Die kleine Spinnerin* KV 531 = No. 26, *Lied beim Auszug in das Feld* [Song while marching to the battle-field] KV 552 = No. 27) and a Almanac (*Lied der Freiheit* [Song of freedom] KV 506 = No. 16). One song that was printed during Mozart’s lifetime, “*Daphne, deine Rosenwangen*” [Daphne, your rosy cheeks] KV 52 (46^c), has now been shown not to be an independent song with piano accompaniment by Mozart (see below for more information) and has therefore been excluded from this series. With the exception of four of these thirteen songs (KV 476, 520, 530 and 531), we are dependent on these printed editions as substitute primary sources. As far as can be ascertained by comparisons or from the printed pages themselves, these publications can in no sense be regarded as correct and reliable.

⁷ André-Verzeichnis, hand-written title: *This Thematic Catalogue / is written by Johann Anton André / born 6. October 1775 at Offenbach / died 6. April 1842 at Offenbach. / Original Manuscript / C[.] Zoeller*. – Kept in the British Museum, London. Gleissner Catalogue, without title page. – In the Musikarchiv André, Offenbach. André-Gleissner-Verzeichnis, hand-written title: *Thematisches Verzeichniß / Mozartscher Manuscripte. / A[ndré]*. – In the keeping of the Deutsche Mozart-Gesellschaft, Augsburg. (Concerning these three catalogues, cf. Alfred Einstein in his revision work for the third edition of the Köchel Catalogue, Leipzig, 1937 (= KV³), pp. XXXIf., and Ernst Fritz Schmid, *Neue Quellen zu Werken Mozarts*, in: *Mozart-Jahrbuch* 1956, Salzburg, 1957, pp. 35f.)

After Mozart’s death, the number of published songs multiplied – the growing number was in inverse proportion to their value. Of substantial significance for this edition was in principle only the complete edition published by Breitkopf & Härtel in 1799, but this must also be regarded as containing widespread errors and idiosyncrasies. As a result of their obvious dependence on the printed editions by Artaria and Breitkopf & Härtel, almost all other early printed editions lose documentary value and therefore also their significance for the preparation of a new edition.

Despite the generally not very favorable source situation, it can be said that in the meantime, since the edition by Gustav Nottebohm of the volume of songs in the old Mozart Complete Edition (AMA) in 1877, noteworthy source material has been discovered; on this basis, many a song in the present New Mozart Edition (NMA) has received a completely new appearance compared to that in all previous editions. At the same time, conclusions could be drawn from the latest research: it was possible to correct the dates and places of composition of some songs, the obscurity surrounding nature, occasion and purpose of the two sacred songs could be illuminated, three previously unknown poets were identified by the volume editor, and the recently discovered further stanzas of eight poems could be supplied to the songs for the first time. Not least important, the poetic texts themselves were subjected to a revision and the titles of some songs were corrected. (More comprehensive information on this and on the sources of the poetic texts is given for the individual songs in the *Kritischer Bericht* [Critical Report, available in German only].) – In addition, the songs presented here are probably the most complete collection possible of genuine Mozart songs (the *Lied beim Auszug in das Feld*, KV 552, for example, is published here for the first time ever in an edition of Mozart songs). – The songs not included in the edition are *Die großmütige Gelassenheit* [Generous ease] KV 149 (125^d), *Geheime Liebe* [Secret love] KV 150 (125^e; original title of the poem: *Als er ins geheim liebte*) [As he loved in secret], *Die Zufriedenheit im niedrigen Stande* [Contentment in humble station] KV 151 (125^f) as well as the song *Daphne, deine Rosenwangen* KV 52 (46^c), since it has recently been proved that the first three of these songs are not by Wolfgang Mozart, but by his father Leopold, and that the transcription of the aria No. 11 from *Bastien und Bastienne* (“*Meiner Liebsten schöne Wangen*” [“My beloved’s beautiful cheeks”]) as a song with piano accompaniment (KV 52/46^c), with its new text (“*Daphne, deine Rosenwangen*”) had nothing to do with Mozart and can no longer be considered to be an independent song with piano accompaniment.⁸

⁸ E. A. Ballin, *Zu Mozarts Liedschaffen. Die Lieder KV 149 bis 151, KV 52 und Leopold Mozart*, in: *Acta Mozartiana*, 8 (1961), pp. 18–24; with a facsimile of Leopold Mozart’s autograph of the song KV 150 (125^e).

The main corpus of the present volume includes complete songs by Mozart with accompaniment by a keyboard instrument (harpsichord, piano, organ) or mandoline:⁹

1. <i>An die Freude</i> KV 53 (43 ^b) 1768,	*November, Vienna
2. “ <i>Wie unglücklich bin ich nit</i> ” KV 147 (125 ^e)	*1772, Salzburg
3. <i>Lobgesang auf die feierliche Johannisloge</i> KV 148 (125 ^h)	*1772, not earlier, Salzburg
4. “ <i>Oiseaux, si tous les ans</i> ” [“ <i>Ye birds, if every year</i> ”] KV 307 (284 ^d)	*between 30 October 1777 and 13/14 March 1778, Mannheim
5. “ <i>Dans un bois solitaire</i> ” [“ <i>In a solitary wood</i> ”] KV 308 (295 ^b)	
6. <i>Die Zufriedenheit</i> (Miller) KV 349 (367 ^a): 1st version: with mandoline accompaniment 2nd version: with piano accompaniment	*between 8 Nov. 1780 and the middle of March 1781, Munich ?
7. “ <i>Komm, liebe Zither, komm</i> ” [“ <i>Come, dearest zither, come</i> ”] KV 351 (367 ^b)	*between 8 November 1780 and the middle of March 1781, Munich
8. “ <i>Verdankt sei es dem Glanz der Großen</i> ” [“ <i>Thanks be to the splendour of the great</i> ”] KV 392 (340 ^a)	*between August 1781 and May 1782, Vienna
9. “ <i>Sei du mein Trost</i> ” [“ <i>May you be my comfort</i> ”] KV 391 (340 ^b)	
10. “ <i>Ich würd' auf meinem Pfad</i> ” [“ <i>On my way I would</i> ”] KV 390 (340 ^c)	
11. <i>Lied zur Gesellenreise</i> KV 468	dated 26 March 1785, Vienna
12. <i>Der Zauberer</i> KV 472/13. <i>Die Zufriedenheit</i> (Weiße) KV 473/14. <i>Die betrogene Welt</i> KV 474	dated 7 May 1785, Vienna
15. <i>Das Veilchen</i> KV 476	dated 8 June 1785, Vienna
16. <i>Lied der Freiheit</i> KV	*end of 1785, Vienna

⁹ As in the AMA in 1877, in the NMA the songs with mandoline accompaniment are included with the songs with piano accompaniment; this is because one of them, KV 349 (367^a), also exists with a piano accompaniment and therefore had to be placed here. – Some of the dates and places of composition have recently been discovered and are given in the following index. An asterisk at the beginning of a piece of information indicates that only an approximate date of composition can be given on the basis of external or internal evidence or biographical facts.

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17. Two German sacred songs KV 343 (336 ^c) a) “ <i>O Gotteslamm</i> ” [“ <i>Oh Lamb of God</i> ”] b) “ <i>Als aus Ägypten</i> ” [“ <i>When out of Egypt</i> ”]	*Spring 1787, Prague (or Vienna?)
18. <i>Die Alte</i> [“ <i>The old woman</i> ”] KV 517	dated 18 May 1787, Vienna
19. <i>Die Verschweigung</i> [“ <i>Veiled in silence</i> ”] KV 518	dated 20 May 1787, Vienna
20. <i>Das Lied der Trennung</i> KV 519	dated 23 May 1787, Vienna
21. <i>Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte</i> KV 520	dated 26 May 1787, Vienna
22. <i>Abendempfindung an Laura</i> KV 523/23. <i>An Chloe</i> KV 524	dated 24 June 1787, Vienna
24. <i>Des kleinen Friedrichs Geburtstag</i> [“ <i>Little Frederick’s Birthday</i> ”] KV 529/25. <i>Das Traumbild</i> KV 530	dated 6 November 1787, Prague
26. <i>Die kleine Spinnerin</i> KV 531	dated 11 December 1787, Vienna
27. <i>Lied beim Auszug in das Feld</i> KV 552	dated 11 August 1788, Vienna
28. <i>Sehnsucht nach dem Frühlinge</i> KV 596 29. <i>Der Frühling</i> KV 597 30. <i>Das Kinderspiel</i> KV 598	dated 14 January 1791, Vienna

The Appendix of this volume contains the following pieces:

1. “ <i>Ridente la calma</i> ” [“ <i>The smiling calm</i> ”] KV 152 (210 ^a) = aria (Canzonetta) with piano accompaniment. ¹⁰	*between 1772 and 1775, Salzburg or Italy or Vienna or Munich
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¹⁰ We are not able to concur with Wyzewa and Saint-Foix (*W.-A. Mozart*, II, page 263) Einstein (KV³) in their doubts about the authenticity of this arietta, which they express without offering convincing grounds. This arietta, transmitted only with a piano accompaniment which in many places suggests a piano reduction, was however, according to the reference in Cahier V of the 1799 Breitkopf & Härtel Edition catalogue, printed from the autograph and a copy. Constanze mentioned the arietta in her letter of 25 February 1799 to Breitkopf & Härtel and had apparently sent this piece to the publishers on 25 March in the same year; it probably also belongs to the “16 songs” referred to when Constanze had to “demand their return” from Breitkopf in a

2. “ <i>Ah! spiegarti, oh Dio</i> ” KV 178 (125 ⁱ /417 ^e) = interpolated operatic aria with accompaniment extant only as a piano reduction. ¹¹	*first half of June, 1783, Vienna
3. “ <i>Einsam bin ich, meine Liebe</i> ” KV Appendix 26 (475 ^a) = song fragment	*1785, Vienna
4. <i>Gibraltar, “O Calpe! dir donnert's am Fuße</i> ” KV Appendix 25 (386 ^d) = sketch fragment for what was obviously planned as an accompagnato-like vocal piece for one voice (and choir?) with orchestral accompaniment.	*end of December 1782, Vienna

5. Two German sacred songs KV 343 (336^c) in early printed versions of the church hymnal *Lieder zur öffentlichen und häuslichen Andacht [...]* (*Songs for devotion in public and at home [...]*), 5th, enlarged edition, Prague, 1805.

6. Two Masonic poems by Gottlieb Leon set by Mozart but today untraceable (see KV ³ , p. 605, “ <i>footnote</i> ” to KV 483). a. <i>Zur Eröffnung [!] der Meisterloge</i> [For the Opening of the Master Lodge] (“ <i>Des Todes Werk, der Faulniß Grauen</i> ” [“ <i>The Works of Death, the Horror of Corruption</i> ”]) b. <i>Zum Schluß der Meisterarbeit</i> [On the Completion of the Masterpiece] (“ <i>Vollbracht ist die Arbeit der Meister</i> ” [“ <i>Accomplished is the Work of the Master</i> ”])	*1786 or later, up to 1790, Vienna
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7. Additional stanzas or new texts, circulated almost exclusively as single numbers after 1799, for the songs KV 392 (340^a), 391 (340^b), 390 (340^c), 468, 519, 529 and 531.

8. Transcriptions of the French songs KV 307 (284^d) and 308 (285^b) and the Italian arietta KV 152 (210^a) in general circulation after 1799. – (Not considered were German poetic texts additionally underlaid in some early editions and French transcriptions printed alongside German song texts.)

Regarding further songs, untraceable or of doubtful authenticity – such as the *Wiegenlied* [Cradle song] KV 350 (Appendix 284^f) and the so-called *Bundeslied* [Alliance song], today the official Austrian Federal Hymn “*Laßt uns mit geschlung'nen Händen*” [“*Let us with joined hands*”] (the later underlaid text: “*Brüder, reicht die Hand zum Bunde*”

letter of 30 November 1799 (cf. *Mozart-Jahrbuch III*, 1929, pp. 163 and 167).

¹¹ A duplicate printing of this piece is in NMA, Series II, Work Group 7.

[“*Brothers, join your hands in alliance*”]) KV 623, Appendix – as well as songs purporting to be by Mozart and copies in Mozart’s own hand (until now unknown to Mozart scholars) of two Scottish songs, information is given in the *Kritischer Bericht*.

The Editing Process

For the editing of the musical text, the consultation of primary sources naturally had priority as a matter of principle. Wherever there were pressing reasons for the occasional selection of a reading from a secondary source, this is always noted and explained in the *Kritischer Bericht*. Changes and additions by analogy have been made only with the greatest restraint and caution, particularly where it could be a question of specific expressive intentions on the part of the composer at what are only similar parallel passages. Here it is appropriate to go into detail regarding some individual questions concerning the editorial procedure and performance practice. – The notation Mozart liked using for chords, particularly for accompanying chords and two-note chords, in which each note receives a separate stem, has been tacitly replaced in the NMA by single stems in those cases in which it can be fairly safely assumed that there is no intention of fixing the voice-leading strictly. – Where the number of parts is reduced within a freely polyphonic structure, rests have occasionally been set in small print to clarify the visual appearance of the printed page. Final measures notated in the autograph with wrong note values have however been left in this edition in the original form, i.e. without being evened out by the corrective addition or elimination of rests; the original values in the individual staves were doubtless harmonised with each other. – Fermatas in their original sense of indicating the final note of a piece¹² were placed at the end of a song if present in the exemplar. – Abbreviations used by Mozart, such as figure repeats (//) and tremolo basses in short form (e.g. in KV 520 and 148/125^h) have been written out without comment in this edition. – The practice in some autographs and early printed editions of placing the same dynamic indications on each individual staff has been copied wherever it helps to mark the voices clearly when these enter successively in the separate staves; in all other cases, dynamic marks are always set only in the middle between the piano staves. – In setting beams and slurs, the principle of this edition is to follow the originals faithfully; where there is a problem with slurs – it is well known that these were often set hurriedly, incorrectly and inconsistently – the *Kritischer Bericht* supplies details and the reasoning behind the selected reading. Melismatic phrasing marks in the songs edited from autographs were set precisely following these originals, with editorial additions made only on the basis of the strictest analogies; for songs

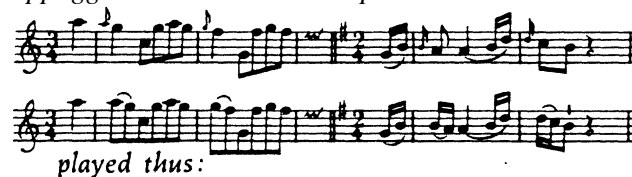
¹² Regarding the use of the fermata to mark the final note, cf. J. J. Quantz, *Versuch*, ³/1789, Chapter V, § 27, lines 5–3 from the end.

not edited from autographs, the procedure was the same, but generally without additions based on analogy.

It is difficult to decide whether Mozart was deliberately seeking to indicate different expressive aims with the different staccato marks dot and dash and with all the various intermediate forms as encountered in the manuscripts (and printed editions), and whether the different staccato indications should be rendered differently or uniformly in this edition. Although there has been no unity of opinion amongst authors dealing with this question in the recent past, and even if some of these authors offer good reasons for a uniform rendering of these staccato marks,¹³ the musical text of the present volume of *Songs*, following the practice in the other volumes of the NMA, renders these marks in different forms and tries to suggest appropriate interpretations for the intermediate forms appearing in the autographs and other manuscripts. To enable the user to verify these interpretations, every ambiguous reading is listed in the *Kritischer Bericht*.

Suggestions for the performance of grace notes and the other ornaments as well as for appoggiaturas have been provided either as musical examples or rhythmical values in small print above the main staff system of the musical text at all places where there could be a tendency to adopt an erroneous practical interpretation. In addition, the notation of the appoggiaturas in the most important sources for this edition has been reproduced in all significant cases, so that the choice of notation and the suggested performance can be verified. All performance suggestions are based on contemporary treatises, particularly on Leopold Mozart's *Versuch einer gründlichen Violine* (1/1756 and 3/1787), and additionally on the preface to G. Ph. Telemann's *Harmonischer Gottes-Dienst* [...] (1725), G. Tartini's *Traité*

des agréments de la musique (c. 1754/1771), P. F. Tosi - J. F. Agricola's *Anleitung zur Singkunst* (1757), J. J. Quantz' *Versuch einer Anweisung die Flöte traversiere zu spielen* (1/1752 and 3/1789) and C. Ph. E. Bach's *Versuch über die wahre Art, das Clavier zu spielen* (1759–2/1762). The directions given in these treatises for the performance of appoggiaturas and other ornaments can be regarded as obligatory and often depart – as we wish to emphasise here – substantially from those (more than occasionally erroneous!) we are accustomed to hearing in today's performance practice regarding Mozart' works. – The treatment of the ornaments in the present volume requires some additional explanation. It is particularly important to point out Leopold Mozart's directions for the interpretation of the so-called “*lange Vorschlüge*” [“*long appoggiaturas*”]. Leopold Mozart describes them in Paragraph 3 of the 9th Chapter of his *Violine* as follows: “*If the appoggiatura precedes a quarter, eighth or sixteenth-note, it is then already a long appoggiatura; but it has only half the value of the note coming after it. One therefore holds the appoggiatura for half the time of the note; afterwards, one joins the next note on very gently. What the note loses is gained by the appoggiatura. Here are examples:*



According to this, the long appoggiatura has effectively become the main note, occupying half the time; the main note itself has the same length and is treated “*very gently*”, that is, with a falling-off in volume – in C. Ph. E. Bach, *Versuch*, I, Chapter II, 2, § 7, termed “*Abzug*” [“*pull-off, reduction*”] – and slurred (e.g. in “*Wie unglücklich bin ich nit*” KV 147/125^s, measures 1, 10 and 14; *Die Zufriedenheit* [Miller] KV 349/367^a, measures 9, also 4; “*Sei du mein Trost*” KV 391/340^p, measures 3, 4, 7 and 12; the *Lied zur Gesellenreise* KV 468, measure 22; *Das Veilchen* KV 476, measure 10; *Sehnsucht nach dem Frühlinge* KV 596, measure 15!; *Der Frühling* KV 597, measure 12). In order to give the long appoggiatura the length it requires, it is even permissible in some cases to ignore a rest following the main note; Leopold Mozart writes in his *Versuch*, IX, § 5: “*And sometimes a short or even a long rest is placed where one should still be hearing the note. And if this is an oversight on the part of the composer, the violinist has to be all the more clever and hold the note as long as the following note itself, only changing to the main note where the rest should begin.* E.g.



“*One should write it thus, and also play it thus.*”)

¹³ Cf. on this question: *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage*, edited at the behest of the Gesellschaft für Musikforschung by Hans Albrecht, Kassel–Basle–London, 1957. – Here the dualistic view is represented by Oswald Jonas, Hermann Keller, Alfred Kreutz and Hubert Unverricht, the monistic by Ewald Zimmermann (the latter, critically summarised, also in: *Das Mozart-Preis Ausschreiben der Gesellschaft für Musikforschung*, in: *Festschrift Schmidt-Görg zum 60. Geburtstag*, Bonn, 1957, pp. 400–408). Cf. finally the particularly instructive representation by Paul Mies: *Die Artikulationszeichen Strich und Punkt bei Wolfgang Amadeus Mozart*, in: *Die Musikforschung*, 11 (1958), pp. 428–455, where he argues convincingly that Mozart's varying indications of staccato as dot and dash, with all intermediate forms, depends purely on the “*writing factor*” or the “*expression factor*”, and that Mozart therefore did not intend any interpretational nuances to be read into the written form or left such decisions to the stylistic sense of the performer.

Similar views are found in Tosi-Agricola, *Anleitung*, pp. 61–62, and in C. Ph. E. Bach's *Versuch*, Part I, Chapter II, 2, § 12 (e.g. in “Ah! spiegiarti, oh Dio” KV 178/125¹/417^c, measure 36, here at the same time corresponding to the cadences in measures 13, 27, 31 and elsewhere). – In front of a dotted note, the appoggiatura should receive, according to Leopold Mozart's *Versuch*, IX, § 4, the significance and value of a “long” appoggiatura: “With dotted notes, one holds the appoggiatura as long as the note [without dot] is; instead of the dot, one then moves to the pitch indicated by the note, but playing it as if it were dotted: for one [...] plays the last note so late that [...] the next note is heard almost immediately adjoining. E.g.

It is written thus.



It is played thus.)

(Cf. Tosi-Agricola, *Anleitung*, pp. 61–62, and in C. Ph. E. Bach's *Versuch* the last two examples in Tab. III, Fig. VI, for Part I, Chapter II, 2, § 11.) The strong profiles of the resulting rhythmic declamation are to be found, significantly, predominantly in songs on which Mozart is aiming at pathos¹⁴ (e.g. “Sei du mein Trost” KV 391/340^b, measure 1; “Ich würd' auf meinem Pfad” KV 390/340^c, measure 1; *Das Lied der Trennung* KV 519, measures 5, 31, 48, 50, 58; *Als Luise die Briefe* [...] KV 520, measure 19; *Abendempfindung an Laura* KV 523, measures 58, 72 and 83; *Der Frühling* KV 597, measures 4 and 8, before the dotted eighth-notes) or for emphatic accentuation of individual words in his Masonic songs (*Lobgesang auf die feierliche Johannisloge* KV 148/125^b, measure 6; *Lied zur Gesellenreise* KV 468, measure 21). In the song *Das Veilchen* KV 476, measures 9 and 11, the stronger rhythmical profile of the declamation throws the more concrete terms “Wiese” [“meadow”] and “unbekannt” [“unknown”] into relief against the more subjective idea “gebückt in sich” [“bent in on itself”], which is expressed in both suitably sensitive symbolism and motif by means of a “long” appoggiatura (see above). – In one special case it seems appropriate to further decorate the original simple grace note with “a couple of rapid little notes which one can attach to the end of the main note”: these embellishments, called “Nachschläge” [“after-beats”] and “Zwischenschläge” [“in-between-beats”] by Leopold Mozart (*Versuch*, IX, § 28), have the aim of “enlivening the performance of slow pieces”; in the instrumental conclusion of the song *Die betrogene Welt* KV 474, these are perhaps a more suitable

means, in the style of Leopold Mozart's example,



of preserving the humorously playful character of the recurrent rhyme and of the instrumental conclusion all the way to the end of the piece than the single sixteenth-note interpretation of the ornament proposed in some more recent editions. In connection with the questions associated with appoggiaturas, it is worthwhile reminding oneself here of an interpretational possibility almost completely forgotten in today's vocal practice due to the lack of musical and stylistic sensibility on the part of singers: where two notes are written at the same pitch to carry a feminine word or word-ending, particularly following a note a third higher, the first of the notes can be sung, despite the notation, a note higher than the second, as was clearly formulated by Telemann for example: “In the following, the singers should take care that they do not always sing as the notes are written, but now and again make use of a so-called accent [i.e. appoggiatura]. If the cadences in the recitatives of the first piece [= the first cantata in the *Harmonischer Gottes-Dienst*] look like this, one sings them approximately as in the lower staff:



(*Harmonischer Gottes-Dienst* [...], 2nd page of the preface; the common appoggiaturas in measures 1, 2, 5 and 7 of the example). The significance of the appoggiatura is obvious: the tone played one step above the main tone is intended to draw attention to, i.e. emphasise, the accent on the penultimate syllable of a word with a feminine ending, and it is indicative of this that the appoggiatura was called “accento” by Giambattista Mancini (*Riflessione pratiche sul canto figurato*, Milan, 1777) and “accento” by Telemann (see above).¹⁵ In Mozart's songs, the obligation to use the

¹⁴ On the classification of Mozart's songs, cf. E. A. Ballin, *Die Klavierlieder Mozarts*, dissertation, Bonn, 1943, leaves 138–267.

¹⁵ On the question of the appoggiatura in particular – including Giambattista Mancini's “accento” – one can expressly recommend the study of L. F. Tagliavini's comprehensive remarks in the *Foreword* of the volume

appoggiatura in performance applies particularly to all recitatives or passages in recitative style, such as in *Das Veilchen* KV 476, measure 62, “*Dans un bois solitaire*” KV 308 (295^b), measure 35, *Abendempfindung an Laura* KV 523, measure 37, and *An Chloe* KV 524, measure 42. In performing *Das Veilchen* KV 476, one form of appoggiatura alone is permissible in measure 62. Because of aesthetic and artistic considerations – Mozart style! – and because of the nature of the motifs – in the song, the constant presence of appoggiatura effects in the melodic writing characterising the Violet as opposed to the syllabic setting without appoggiatura effects for the words of the Shepherdess – only the appoggiatura (b^b–a) is correct and admissible. Whether one would choose, in measure 39 of *Abendempfindung an Laura* and in measure 44 of *An Chloe*, to extend the first note to form an appoggiatura in the sense of a musical rhyme and at the cost of the following rest (quarter-notes a^b–g^b, or in *An Chloe*, b^b–a^b), a legitimate procedure according to Telemann and others (see measures 3 and 4 in the example above), has to be decided as a matter of musical taste. A descending appoggiatura where the main note is approached from below – cf. in measures 6 and 7 of the example above – is appropriate in measure 16 of the song *Als Luise die Briefe* [...] KV 520, despite the resulting dissonance, in order to satisfy the need for a musical rhyme and to avoid what would be a extremely pedestrian conclusion with two notes at the same pitch (a^b–a^b) contradicting the tense atmosphere created by the pathos of this song. In measure 51 of *Das Veilchen*, however, an appoggiatura (g^b–f^b) in a similar context, as suggested for example in the edition by E. Reichert for the Österreichischer Bundesverlag, cannot be regarded as suitable: while this passage does indeed represent a strongly intensified affect and expression of horror, this is somewhat pent-up, so that the appoggiatura is less in keeping with the psychological situation. – Feminine musical endings on notes written at the same pitch following a note a third above and a subsequent descending fourth (e.g. in the song *Das Lied der Trennung* KV 519, measures 29/30 and again similarly in measures 54/55, and in *Abendempfindung an Laura* KV 523, measures 14/15), should likewise be realised as an appoggiatura (cf. in

Ascanio in Alba in the NMA (Series II, Work Group 5, Volume 5, pp. X–XII) as well as the essay by B. Paumgartner, *Von der sogenannten “Appoggiatur” in der älteren Gesangsmusik und der Notwendigkeit ihrer Anwendung in der heutigen Aufführungspraxis*, in: *Musikerziehung*, Vienna, 4 (1950/1951), pp. 229–237. – H. J. Moser comments “If there is a continued spreading of the deleterious practice of today’s theatrical music directors in which Mozart and Weber [...] are performed without these appoggiaturas, this can not be sharply enough condemned as an ignorance which has nothing to do with ‘a difference of taste’ – it is simply desecration of heritage!” (O. Noë and H. J. Moser, *Technik der deutschen Gesangskunst*, Berlin and Leipzig, 1921, p. 143).

Telemann’s example, measures 7/8).¹⁶ – The commonly encountered notation of the period in which an appoggiatura was indicated by a preceding additional grace-note one step higher does not alter the significance of the description above of performance with only two notes – Joseph Haydn describes this realisation clearly and unambiguously on the occasion of his *Applausus* in 1768: “[...] the manner of singing in recitatives, e.g.

quae Me - ta - mor - pho - sis must be sung thus
pho - sis and not pho - sis and in this manner
in all cases.”¹⁷

This applies to the Mozart songs “*Oiseaux, si tous les ans*” KV 307 (284^d), measures 15 and 19, “*Ridente la calma*” KV 152 (210^a), measure 33 (here additionally because of the musical rhyme) and for most of the copies and earlier and later printed versions of the song *Das Veilchen* KV 476, measure 34 (here in contrast to the autograph, in which the appoggiatura is notated without the additional grace-note!). – The turns on the note in *An Chloe* KV 524, measures 2, 3, 70 and 71 are to be performed on the beat (cf. C. Ph. E. Bach, *Versuch*, I, Chapter II, 4, § 1 = Tab. V, Fig. L, 2nd example; Leopold Mozart did not describe this case); the realisation of a turn after the note in the same song, measures 4 and 72, can be seen in Leopold Mozart’s *Versuch*, only in the 3rd edition, Chapter IX, § 28. In the “happy” song *Sehnsucht nach dem Frühlinge* KV 596, measures 18 und 19, performing the (written-out) turns before the beat is justified by Quantz’ *Versuch*, VIII, § 14.: “[...] the *Double* or turn, [...] which are customary in the French style in order to play a piece brilliantly.”

Following these questions regarding ornaments in Mozart’s songs, it is appropriate to ask whether, in some of the through-composed songs, an embellishment of the fermata or the use of an “*Eingang*” [improvised bridge passage] is called for or should be recommended at fermatas marking an open harmony or at a transition to a *da capo*-like section. It certainly to be recommended in any case that no *ad libitum* ornamentation be attempted, no matter how unobtrusively this is intended, as it would lead, in all the songs where the question is relevant, either to a weakening of musical climaxes (cf. in “*Oiseaux, si tous les ans*” KV 307/284^d, measure 27, and in *Das Lied der Trennung* KV 519, measure

¹⁶ See also Christian Döbereiner’s representation, *Zur Renaissance Alter Musik*, Tutzing ²/[1962], p. 59–60, with the instructive example of the bass recitative from the final movement of Beethoven’s Ninth Symphony!

¹⁷ Quoted from C. F. Pohl, *Joseph Haydn*, volume 2, Leipzig, 1928 (= unchanged reprint of the first impression), p. 42; the examples there are notated a third higher without clefs.

53) or to turning a characteristic motif into a pure musical game of opera-like conventionality (cf. in “*Dans un bois solitaire*” KV 308/295^b, measure 57) or to an inappropriate shifting of the emphasis in a musical and therefore also textual sense (cf. in *An Chloe* KV 524, measures 27/28). – Editorial additions for practical realisation were necessary for the thorough-bass songs *An die Freude* KV 53 (43^b), *Lobgesang auf die feierliche Johannisloge* KV 148 (125^h) and the two German sacred songs KV 343 (336^c), as well as for what was obviously only a sketch-like notation in Mozart’s hand of the right-hand part in the accompaniment of the songs *Die Alte* KV 517 and *Die Verschweigung* KV 518.¹⁸ Editorial additions, distinguished by small print or by notation on small staves, were made only with the greatest restraint. For the early songs KV 53 and 148, the thorough-bass was realised as far as possible following the model provided by the song “*Wie unglücklich bin ich nit*” KV 147 (125^g), which in its construction is nothing less than a thorough-bass song realised, perhaps because of its complicated harmonic progressions, by Mozart himself.¹⁹ For the realisation of the two sacred songs KV 343 (336^c), it appeared wise, in view of their intended use as songs for the congregation, to seek the simplest solution – quite in contrast to the complicated realisation of the accompaniments, no doubt due to the complicated figuring, in the early printed edition in Prague, 1805 and also in contrast to the realisation of the thorough-bass part in the edition of Mozart’s songs by Ernst Reichert, published by the Österreichischer Bundesverlag, which cannot be approved of in all details of style. While a three-voice setting was preferred, a flexible approach to the number of voices was – not least because of the close proximity of the original voices in some passages – unavoidable. The series of first-inversion chords, so typical of Mozart, were left, as far as possible, in their pure form. – In the Masonic song *Lobgesang auf die feierliche Johannisloge* KV 148 (125^h), the word “*Ja*”, a free textual addition by Mozart himself, introduces a duplicate of the concluding section; here the indication “*Coro*” is an editorial

¹⁸ Alfred Heuß (*Mozart als Meister des Archaisierens*, in: *Zeitschrift für Musikwissenschaft* 9, 1926, p. 566–567) is probably wrong in seeing in the song KV 517 (*Die Alte*) “*the clear contours of a thorough-bass song*” whose bass-line has “*nothing to do with harmonic voice-leading*” and is “*invented as a genuinely independent counterpoint as at the height of the thorough-bass period*” (likewise in short form in Ulibischew-Schraishuon, *Mozart's Leben*, Stuttgart, 1847, Teil 3, p. 332, and Ulibischew-Gantter, *Mozart's Leben und Werke*, Stuttgart ²/1864, Volume 4, p. 254; later in the same vein in R. Haas, *Wolfgang Amadeus Mozart*, Potsdam ¹/1933 and ²/1950, in both editions on p. 149, and also in E. Valentin, *Mozarts geistige Persönlichkeit. Die Auswahl seiner Liedertexte*, in: *Musik im Unterricht* 47 [1956], p. 5).
¹⁹ According to R. Haas, (op. cit., only in the edition ¹/1933, p. 149) KV 148 (125^h) is a thorough-bass song, while KV 147 (125^g) on the other hand is not.

addition and is marked as such, since the practice of the time in the Masonic Lodges was that the repeat of the last principal musical idea, marked by this added “*Ja*”, should be sung chorally in unison up to the point where the solo voice entered again.²⁰

The texts of the songs were underlaid in accordance with the readings in the literary sources known to have been used, or almost certainly used, by Mozart. In pursuit of this aim, it was necessary to examine all books with literary contents found in Mozart’s estate (collections of poems, novellas and anecdotes, novels, texts of plays and operas, children’s books, almanacs and so forth). A further step was to compare the readings of the song texts in the autograph and in early copies and printed versions of the songs with all available literary editions published up to the date of composition of the song in question, so that conclusions could be drawn regarding the literary source used by Mozart on that occasion.²¹ Details of divergences between the versions of the poems found in the earliest musical source and the identified literary sources are summarised in tabular form in the *Kritischer Bericht*; here the reading adopted for underlay in the NMA is printed in normal (=upright) type as opposed to the italics otherwise used in the table. – Text variants taken from later readings authenticated by their author are occasionally suggested in this volume in italics above the underlaid text wherever they appear more sensible (e.g. in *Das Veilchen*: Goethe [Mozart] 1775 [1785]: “*und sank*”, Goethe 1806: “*es sank*”) or if they offer – subject always to being documented in a source – a more singable version for practical purposes (e.g. in “*Dans un bois solitaire*”, in Monet, 1765.: “*mais j'auroids dü*”; in Breitkopf & Härtel as the earliest musical source, 1799.: “*mais je devois*” or, modernised, “*mais je devais*”). – In strophic songs, following Mozart’s practice, we have always underlaid only one strophe; the further strophes are printed following the musical text. In strophic songs in which Mozart fused two strophes of the poem together to form one musical strophe (*Die Zufriedenheit* [Weiße] KV 473, *Des kleinen Friedrichs Geburtstag* KV 529, *Die kleine Spinnerin* KV 531, *Lied beim Auszug in das Feld* KV 552, *Sehnsucht nach dem Frühlinge* KV 596), the beginning of the second strophe of the poem is marked (within the musical strophe) by a preceding strophe number “2.”; the further strophes printed

²⁰ Cf. E. A. Ballin, *Der Dichter von Mozarts Freimaurerlied “O heiliges Band” und das erste erhaltene deutsche Freimaurerliederbuch*, Tutzing, 1960, p. 24–25 and 77–78, footnote 104.

²¹ This procedure, used here in song studies for the first time as far as we know, resulted in several divergences from the sources of poems named by E. Valentin in: *Mozart und die Dichtung seiner Zeit*, in: *Neues Mozart-Jahrbuch* 1 (1941), pp. 79–113, *ibid.* on pages 109–110. He obviously could not have had, in a number of cases at least, the sources physically in front of him.

adjacently begin then with the correct number “3”. In the completely or partially through-composed songs in which only parts of the poem have been set (*Das Lied der Trennung* KV 519, *An Chloe* KV 524, “*Ah! spiegiarti, oh Dio*” KV 178 (125ⁱ/417^c) and *Gibraltar* KV Appendix 25 (386^d)), the unset parts of the poem have been printed as well, as it is of particular interest in assessing Mozart as a song composer to observe also what he chose not to set. – All word forms in German and other languages have been modernised without comment (including the word endings in old French in KV 307/284^d and 308/295^b); the orthography and punctuation have likewise been adjusted to conform with modern practice. (The procedure originally envisaged was to set the punctuation in the non-autograph songs in all cases according to the literary source used by Mozart, but this proved unsuitable for practical reasons: a reproduction of the punctuation used in Mozart’s sources would have led to a confusing appearance of the text in the edition. The sources displayed obviously inadvertent omissions, an overabundance of punctuation which would today be regarded as misleading or even downright wrong, and also inconsistencies in the punctuation of parallel passages.) Divergent punctuation in songs for which an autograph is extant is reported in the *Kritischer Bericht*. In certain cases, punctuation diverging from the literary source and from modern practice reflects aspects of the musical setting of the song – this can be the mutation of a comma into a semicolon or full stop after a full cadences or the reverse process of substituting a comma or semicolon for a full stop where the musical thought is left open. As for all interventions in the literary text, such cases are noted as part of the revision of “*Textlichen Quellen*” within the *Kritischer Bericht*.

*

In conclusion, the volume editor has the pleasant duty of thanking sincerely all those who have contributed to the work on the present volume and the associated *Kritischer Bericht*. Thanks are due above all to the Chief Editor of the New Mozart Edition, Dr. Ernst Fritz Schmid, so suddenly taken from us, who had entrusted the volume of songs with piano accompaniment to the present editor and had already done essential preparatory work on gaining access to sources. It is then appropriate to thank the current editorial directors and equally Werner Bittinger (Kassel) and Karl Heinz Füssl (Vienna) sincerely for their untiring support. – For their making autographs available in these different locations, I am grateful to Julius P. Barclay (The Stanford University Libraries of Music), Vladimir Fédorov (Bibliothèque du Conservatoire de Musique, Paris), Dr. Ludwig Finscher (Musikwissenschaftliches Institut, Kiel), Dr. Franz Giegling (Zurich), Dr. Wolfgang Plath (Augsburg) and Lord Spencer (Althorp, Northamptonshire, GB), while I am indebted for the providing of source material, for valuable information and advice to E. Ansell (University Library, Cambridge), Dr. W. A. Bauer (Vienna), Dr. B.

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Ernst August Ballin

Bonn, Spring, 1963

Addendum, 1987

The autographs of the numbers 8, 9, 12–14, 18, 19 and 26 in the main body of this edition, originally in the repository of the former Prussian State Library and missing after 1945, are today in the Biblioteka Jagiellońska, Krakow and have been generally accessible since 1979/80. The corresponding references in the *Foreword*, in the facsimile legend on p. XVIII and in the *Kritischer Bericht* must therefore be changed.

For the revision of these eight songs for the first edition of this volume, published in 1963, the following was available: notes made by the present volume editor from an examination of the autographs before they were transferred

for safe keeping as well as individual photocopies and facsimiles (cf. *Foreword*, p. VII). Some very minor changes in the music text based on the re-discovered autographs have been reserved for systematic reasons for the NMA Series X/31: *Addenda*.²² The changes involved can at least be mentioned in this Addendum:

Only a small part of the piano accompaniment of No. 19, *Die Verschweigung* KV 518, is by Mozart himself; he notated only:

m. 1 (with upbeat) to m. 2 (including the quarter-note c) in the left hand,

m. 8 (possibly only from the 2nd eighth-note) to m. 9 (5th eighth-note) in the right hand,

mm. 18 and 19 in both hands.

The rest of the music text, printed in the NMA in normal, i.e. large, print was added to Mozart's autograph by Johann Anton André.

The autograph of No. 21, *Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte* KV 520, once owned by Lord Spencer (Althorp, Northamptonshire, Great Britain; cf. *Kritischer Bericht*, p. 134) is today in the possession of Mr. Janez Mercun (Geneva). Items formerly in the Bibliothèque du Conservatoire National de Musique (with the Malherbe Collection) are today in the Bibliothèque Nationale, Paris, Département de la Musique; this applies to No. 25, *Das Traumbild* KV 530, i.e. the facsimile legend on p. XIX of the music volume and the description of the source on pp. 152f. of the *Kritischer Bericht* must be changed accordingly.

Appendix, No. 2 "*Ah! spiegarti, oh Dio*", m. 61, vocal part: In his autograph notation of the vocal part (cf. the facsimile on p. XX of the music volume), Mozart quite obviously made a writing error in notating the second note as an eighth-note d". This version found its way into the first edition of this volume (and also into the reprint in the *Arias* Volume 3 of the NMA II/7, although the correction is noted in the section *Berichtigungen zum Notenband* [Corrections to the Music Volume] on p. 190 of the *Kritischer Bericht*); for the edition ²/1987, the d" was changed to the better and certainly intended e" and the appoggiatura from source B completely removed (cf. on this the *Kritischer Bericht*, pp. 173, 174 and 190).

The *Kritischer Bericht* (p. 190 and also p. 67) envisages a change in the title of No. 3 to "*Auf die feierliche Johannisloge*" ["*To the solemn Johannis Lodge*"] instead of "*Lobgesang auf die feierliche Johannisloge*" ["*Song in praise of the solemn Johannis Lodge*"]. This change was

incorporated in the list of Contents, in the facsimile legend on p. XVII and in the music text (p. 4), but for technical reasons not in the main text of the *Foreword* (pp. VIIIf.). The following work by the editor of the volume *Songs* in the NMA appeared in 1984 as Volume 8 in the series published by the International Foundation Mozarteum: *Das Wort-Ton-Verhältnis in den klavierbegleiteten Liedern Mozarts* [*The relationship of word and tone in Mozart's songs with piano accompaniment*] (Kassel etc.).

Translation: William Buchanan

²² All type setting and printing errors in the first edition of this volume were corrected for the second edition in 1987.

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Facs. 1: *Auf die feierliche Johannisloge* KV 148 (125^h) = No. 3: autograph in the International Mozart Foundation, Salzburg; cf. pages 4–5.

The image shows a page of handwritten musical notation. At the top, there are handwritten annotations: "KV 13. 2. u. 3. Band.", "auf diesem Wege sind 4. Linden", "Der Zauberer", and "Die Zufriedenheit". The music is written on several staves, with lyrics in German written below the notes. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. There are also some handwritten numbers and letters, such as "P.", "Fig. 14.", and "20." scattered throughout the page. A small circular stamp is visible near the bottom center, and a handwritten number "94. 95. 96. 98." is written at the bottom right.

Facs. 2: *Der Zauberer* KV 472 (complete) = No. 12 and *Die Zufriedenheit* (Christian Felix Weiße) KV 473 (beginning) = No. 13: autograph previously in the repository of the Prussian State Library in Berlin (then untraceable – but see *Addendum*); cf. pages 20–21 and page 22, measures 1–9.



Facs. 3 + 4: *Das Traumbild* KV 530 = No. 25: autograph in the Bibliothèque du Conservatoire de Musique, Paris, signature Ms. 231 (Malherbe Collection); cf. pages 52–53.

N.º 1. Ah! spiegarli non so più = And. - un. ad. t. Mozart's Manuscript.

Ah! spiegarli oh Dio vorrei due lettere miei con mezza carta - De sto che il cor gliel con l'opra
 ma la carta mi condanna mi condanna a talora e sospirata a talora e sospirar
 nel concerto il cor d'amore ch'io mi strugga a talora - dal suo barba riora conte
 mio con la carta conte mio con la carta
 e sospirar a talora e sospirar nel concerto il cor d'amore
 ch'io mi strugga a talora dal suo barba riora conte mio con la carta
 conte mio con la carta

* W. A. Mozart's original manuscript.

Facs. 5: "Ah! spiegarli, oh Dio" KV 178 (125¹/417⁶) = Appendix, No. 2: autograph of the vocal part in the Memorial Library of Music, Stanford University, USA; cf. pages 68–71.